BOB JONES *University*

CONCERT, OPERA & DRAMA SERIES

PRESENTS

COMMENCEMENT CONCERT

MUSIC FOR THE BARD

with

The University Symphony Orchestra, Soloists, and Ensembles

Conducted by Jay-Martin Pinner

and

Scenes from Shakespeare's plays to illustrate the Bard's use of music

Compiled and directed by Bob Pratt

Actors

Elizabeth Edwards | **Lonnie Polson**
Mary Klopfenstein | **Jeffrey Stegall**
Robin Efaw

Scene: ***Much Ado About Nothing***

Suite from the incidental music from the stage play
***Much Ado About Nothing*, Op. 11** .... *Erich Wolfgang Korngold (1897-1957)*

I. Overture
II. Maiden in the Bridal Chamber
III. Dogberry and Verges
IV. Intermezzo (Garden Scene)
V. Hornpipe

The incidental music to the play *Much Ado About Nothing* was composed when the young Viennese composer was 23. The strict economy following World War I resulted in his scoring the work for just 19 players. However, before the music was ever performed for the play, he wrote another version as a suite for full orchestra.

The five movements of the suite alternate moods, beginning with the highly spirited Overture. The Maiden in the Bridal Chamber provides a beautifully sentimental contrast. It is followed by a March which grotesquely characterizes the comical Dogberry, the constable, and his companion, Verges, the headborough. The lovely, lyrical Intermezzo envisions the garden scene in which Beatrice realizes her love for Benedick. For the suite's finale, Korngold selected the lively hornpipe music, which in the play followed Benedick's line, "Strike up, pipers."

Scene: ***Hamlet***

Scene: ***The Tempest***

Scene: ***Othello***

Scene: ***Richard II***

Fantasia on "Greensleeves" from ***Sir John in Love*** . . . *Ralph Vaughan Williams (1872-1958)*

Ralph Vaughan Williams' "Fantasia on 'Greensleeves' " is so highly recognized as his work that some people have credited him as being the composer of the ancient folk tune upon which it is based. The Fantasia first appeared in the third act of the opera *Sir John in Love*, Vaughan Williams' version of *The Merry Wives of Windsor*. As in much of his music, he incorporated English folk tunes, often relating the dozen tunes in this opera to the script. In the play, Falstaff himself refers to the tune with the lines, "Let the sky rain potatoes, let it thunder to the tune of Greensleeves."

Falstaff . . . . *Giuseppe Verdi (1813-1901)*

Finale to Act III

Mistress Alice Ford	Reba Worth
Nannetta, her daughter	Christa Habegger
Dame Quickly	Teresa Jackson
Mistress Meg Page	Amanda Dyar
Fenton	Ken Prewitt
Dr. Caius	Phil Gingery
Bardolfo	Bill McCauley
Ford	Tim Fisher
Falstaff	David Parker
Pistol	Steve Kaminski

Verdi was nearing 80 when he began the composition of his last opera, *Falstaff*. Music critic Irving Kolodin eloquently summarizes, "*Falstaff* is all the yesterdays of Verdi's own life which prepared him ... for the supreme achievement of his incredibly productive life." Today, *Falstaff* is acclaimed as one of the three or four greatest comic operas in music history.

In the Finale, Falstaff is to receive his just deserts. Disguised as the legendary Black Huntsman, he is waiting in Windsor Park at midnight for what he thinks is an amatory rendezvous. Falstaff's punishers, aided by a host of children, have all masqueraded as fairies, demons, bats, witches, goblins, and devils and fall upon the poor, unsuspecting Falstaff, terrorizing him almost out of his life. After unmasking, they all laugh at the joke at Falstaff's expense.

Then, in typical opera buffa fashion, all the company conclude the opera with an ensemble. In atypical fashion, however, Verdi composed a dazzling fugue as the ensemble's finale, begun by Falstaff himself, who says, "All the world's a jest." None of the business was to be taken seriously, and all men should be able to see how ridiculous they sometimes are and

to be able to laugh at themselves. Truly, *Falstaff* is the "laughing antidote to those vices reviled by Verdi in opera after opera."

INTERMISSION*

Scene: ***The Merchant of Venice***

Serenade to Music .... *Ralph Vaughan Williams*

Soprano: Gwen Gustafson, Reba Worth, Pam Dunbar, Christa Habegger *Alto:* Deborah Fisher, Becky Gingery, Amanda Dyar, Teresa Jackson *Tenor:* Phil Gingery, Ken Prewitt, Bill McCauley, Tim Meyer *Bass:* Tim Fisher, David Parker, Steve Kaminski, John Skinner

"Serenade to Music" was composed in 1937 for the occasion of the fiftieth anniversary in the career of the celebrated British conductor, Sir Henry Wood. Sir Henry's request was for a composition that could utilize the talents of 16 singers who had been closely associated with his conducting career.

Vaughan Williams responded with a work that became his "own testament to the glory of music itself." He solved the problem of 16 soloists and no choir by giving, as he put it, each voice "just a little bit." The text derives from the last scene in *The Merchant of Venice* in which Lorenzo observes, "How sweet the moonlight sleeps upon this bank," resulting in this famous nocturne in praise of music.

Scene: ***Henry V***

Suite from the incidental music for the film ***Henry V*** .... *William Walton (1902-1983)*

I. Overture–The Globe Playhouse
II. Passacaglia–The Death of Falstaff
III. Charge and Battle
IV. Touch Her Soft Lips and Part
V. Agincourt Song

William Walton has been called one of the major British composers between Ralph Vaughan Williams and Benjamin Britten. He is best known perhaps for his orchestral music, including his film scores. Considered one of the "most distinguished composers for film," he specialized in writing for such Shakespearean films as *Hamlet, Richard III, As You Like It*, and *Henry V*.

The music for the suite for *Henry V* was composed during World War II for the film which was produced as a "work of national importance." Sir Laurence Olivier was relieved of his military duties in order to produce it. Henry V's war with France, which culminated in the decisive battle at Agincourt, was deemed a reflection of Britain's twentieth-century struggle for survival.

The Overture portrays the bustle and excitement of opening night at the Globe Theater and concludes with a joyous march. The second movement portrays Falstaff's funeral through a passacaglia for strings. Its repeated descending melody begins in the lower strings and gradually rises through the strings to the violins before it fades. The middle movement, Charge and Battle, has been named as one of the most famous battles in film music and is "interesting technically from a film point of view. It is one of the few occasions when sound effects . . . were all omitted from the

sound track, and it was left to the music to build up the tension [before] the sound of the first flight of English arrows at the Battle of Agincourt." At the end of the movement, as the Duke of Burgundy mourns over the French losses, Walton quotes a French folksong in an expressive English horn solo. Like the Korngold suite, the fourth movement exhibits beautiful lyricism. Its tune has been compared to that of a slow country dance. It occurs in the film at the doubly melancholy moment when Falstaff's friends commiserate over his death and over their imminent embarkation to the battlefields in France. The suite concludes with the ancient Agincourt Song of 1415.

ORCHESTRA

First Violin: Dianne Pinner, Heather Simpson, Maria Livingston, Patricia Sullivan, Joan Mulfinger, Amy Lukawecki, Michelle Sammon *Second Violin:* Brenda Hines, Susanna Jelley, Craig Paddock, John Matzko, Melissa Nowack, Tim Anderson, Walter Hundt, Rebecca Tabler, Cherie Kostreva, Karolyn Klimowicz *Viola:* Karen Davis, Susan Quindag, Suzanne Nelson *Cello:* George Mulfinger, Anastasia Snook, Laurel Simpson, Julia Mulfinger, Laura Hull, Rachel Mulfinger *Double Bass:* Melissa Elmer, Dan Askins, Martha Snoddy, Donald Weed *Flute:* Marcia Smith, Karen Papciak, Amanda Barrett *Oboe:* Kurt Studier, Teresa Larreau *Clarinet:* Bob Chest, Deni Joss *Bassoon:* Alex Fields, Rachel Fowler *French Horn:* Jeanette Ferkel, Mark Frederick, Doug Grover, Fauna Porter *Trumpet:* Bruce Cox, Christy Inniger, Michael Porter *Trombone:* Paul Overly, Paul Jantz, Doug Eller *Tuba:* Dan Turner *Timpani:* Rob Schoolfield *Percussion:* John Dalby, Roanna Bethel, Stefanie Greene *Harp:* Miriam Weiss *Piano:* Ken Renfrow *Organ:* David Warren

CHORAL ENSEMBLE

Soprano: Nancy Barber, Karen Brummett, Ronda Carlson, Laurie Cook, Nancy Cowley, Treva Hartsfield, Sheila Johnson, Tracy Lentz, Teleatha Sears *Alto:* Jeannine Clark, Lori Etherington, Angela Graham, Patti Lane, Robin Roeder, Beth Whaley, Heather Williams *Tenor:* Todd Davis, Robert Ergino, Ross Fichter, Mike Gray, Jeffrey Griffith, Stacey Peek, Stephen Reese *Bass:* Christopher Endres, Eric Fichter, Leo Gallant, Doug Holliday, Paul Lawrence, Anthony Locke, Paul Matthews, Steve Rouse, Dana White

MUSICAL STAFF

Ensemble Preparation .... *David Parker*
Choral Preparation .... *Gail Gingery*
Rehearsal Accompanists .... *Rebecca Bonam, Alice Gingery*
Program Notes and Music Coordination for Acting Scenes ... *Karen Wilson*

"Serenade to Music" and Suite from *Henry V* are used with the permission of Oxford University Press, Inc.

FOUNDER'S MEMORIAL AMPHITORIUM
May 15, 1987
8:00 P.M.

•Chimes will sound and lobby lights will flash three minutes before the end of intermission.

Cameras and recording equipment are not permitted in the Amphitorium during any performance.